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2017 Winter Films at National Gallery of Art Include Nine Ciné-Concerts, Five Virginia Dwan Favorites, a Rare 35mm French Version of *The Crucible*, Hand-Tinted Italian Silents, a Washington Premiere, Archival Jazz Shorts, and Appearances by Eleven Filmmakers, Artists, and Musicians



Film still from *I Called Him Morgan* (Kasper Collin, 2016, 91 minutes), Washington premiere at the National Gallery of Art on Saturday, February 4, 2:30, as part of the series *Alternate Takes: Jazz and Film*. Image courtesy of Submarine

Washington, DC—The 2017 National Gallery of Art winter film program includes film series, ciné-concerts, special appearances by artists, filmmakers, and musicians, and a Washington premiere. The season opens with *Virginia Dwan Selects*, presenting five of Dwan's favorite feature films from the 1950s and 1960s. The series is a companion to the exhibition *Los Angeles to New York: Dwan Gallery, 1959–1971*, on view through January 29 in the recently renovated East Building. Other highlights include the series *Jean Desmet's Dream Factory, 1906–1916*, a selection of six programs with live piano accompaniment by Andrew Simpson. *Alternate Takes: Jazz and Film*, programmed in conjunction with the exhibition *Stuart Davis: In Full Swing*, includes narratives, documentaries, and rare archival short films that celebrate the great American musical form, and the series *El Pueblo: Searching for Contemporary Latin America* addresses the multidimensional meanings of the term *el pueblo*—"of the people"—and evokes diverse geographies both regional and specific. Films are listed below.

The Gallery will present the Washington premiere of *Tony Conrad—Completely in the Present*, followed by a live string concert of Conrad's music and a ciné-concert with the New York-based Secret Quartet and Kiko Rodriquez and Tania Rodriguez Glenn, two Mexican American vocalists, accompanying *Pancho Villa's Revenge* (c. 1935) from the Library of Congress collection.

Filmmakers and artists scheduled to appear include Lisanne Skyler, Tyler Hubby, Enid Baxter Ryce, Alexander Toradze, Zeva Oelbaum, Sabine Krayenbühl, Elif Rongen, Federico Windhausen, and Guy Borlée.

The National Gallery of Art film program provides many opportunities throughout the year to view classic and contemporary cinema from around the world. Through screenings, scholarly notes, filmmaker discussions, and unique introductions by critics and academics, the program encourages viewers to learn more about the history of the cinema and the role of media in society. Innovative retrospectives, restored works of historical value, silent films with live musical accompaniment, new documentaries, and experimental media by noted video artists are offered on weekends during the entire year. Unless otherwise noted, films are screened in the East Building's 500-seat auditorium with stadium-style seating. The East Building is located at Fourth Street and Pennsylvania Avenue NW. Works are presented in original formats. Seating is on a first-come, first-seated basis. Doors open 30 minutes before each screening; programs are subject to change. For more information, visit nga.gov/film or call (202) 842-6799.

SCHEDULE OF FILMS

[Virginia Dwan Selects](#)

January 16–29

[La Strada](#)

January 16 at 2:30

[*Orpheus*](#)

January 22 at 4:00

[*Woman in the Dunes*](#)

January 29 at 4:00

[Ciné-Concerts and Special Appearances](#)

[*Tony Conrad—Completely in the Present*](#)

Introduced by Tyler Hubby

January 28 at 2:00

[Ciné-Concert: *Pancho Villa's Revenge*](#)

The Secret Quartet with vocalists Kiko Rodriguez and Tania Rodriguez Glenn, in performance

February 19 at 4:30

[*The Cranes Are Flying*](#)

Introduced by Peter Rollberg

March 11 at 2:30

[*Fort Ord: A Sense of Place preceded by A Land for War*](#)

Enid Baxter Ryce and students in person

March 18 at 2:00

[*Dmitri Shostakovich: Sonata for Viola*](#)

Introduced by Alexander Toradze

March 19 at 4:00

[*Gertrude Bell: Letters from Baghdad*](#)

Introduced by Zeva Oelbaum and Sabine Krayenbühl

March 25 at 3:00

[Jean Desmet's Dream Factory, 1906–1916](#)

January 14–21

Belgian-born film impresario Jean Desmet (1875–1956)—carnival showman turned successful theatrical exhibitor and distributor—spurred the growth of a new urban film culture in Europe before and during World War I. Desmet's collection of 35mm prints and related materials (including posters, handbills, correspondence, and other ephemera) is now a vast visual-historical archive preserved at the EYE Film Museum in Amsterdam. In 2011 the Desmet collection was inscribed on UNESCO's Memory of the World register—one of the few film collections in the world to receive this designation. In association with EYE Film Institute, the Gallery presents six programs chosen from Desmet's holdings, each event recreating an evening's entertainment akin to what Desmet himself might have chosen with a mixture of genres, studios, and countries of origin. Films have been transferred to DCP format and subtitled in English. *Special thanks to Marleen Labjit and Elif Rongen of the EYE Film Institute.*

[Ciné-concert: *Up in the Air!*](#)

Introduced by Elif Rongen; Andrew Simpson, pianist

January 14 at 1:30

[Ciné-concert: *Ladies First*](#)

Introduced by Elif Rongen; Andrew Simpson, pianist

January 14 at 3:30

[Ciné-concert: *The Colorful World of Cinema*](#)

Introduced by Elif Rongen; Andrew Simpson, pianist

January 15 at 4:00

[Ciné-concert: *When the Earth Trembled*](#)

Andrew Simpson, pianist

January 15 at 5:30

[Ciné-concert: *Perils of the Pictures*](#)

Andrew Simpson, pianist

January 21 at 1:30

[Ciné-concert: Cinema Fashionista](#)

Andrew Simpson, pianist

January 21 at 3:30

[Alternate Takes: Jazz and Film](#)

February 3–March 4

Presented in association with the exhibition *Stuart Davis: In Full Swing*, on view through March 5 in the West Building, this film series considers a range of jazz interpretations for the screen, including archival rarities, classic narratives, documentaries, and TV programs.

[Duke Ellington: Black and Tan Fantasy, Love You Madly, Symphony in Black, and At the White House](#)

February 3 at 12:30

[Anatomy of a Murder](#)

February 3 at 2:30

[Alternate Takes—Big Ben: Ben Webster in Europe preceded by Jammin' the Blues and Cab Calloway's Hi-De-Ho](#)

February 4 at 1:00

[I Called Him Morgan](#)

Washington Premiere

February 4 at 2:30

[Elevator to the Gallows](#)

February 11 at 1:00

[The Jazz Loft According to W. Eugene Smith](#)

February 17 at 12:30

[Souffle au Coeur \(Murmur of the Heart\)](#)

February 17 at 2:30

[Kansas City](#)

February 24 at 12:30

[Shadows](#)

March 3 at 12:30

[Jazz on a Summer's Day](#)

March 4 at 1:00

[The Connection](#)

March 4 at 3:00

[El Pueblo: Searching for Contemporary Latin America](#)

February 18–25

The films in *El Pueblo* address the multidimensional meanings of the term *el pueblo*, "of the people," and evoke diverse geographies both regional and specific. "These programs are designed to tease out an intricate set of interrelationships—esthetic, sociological, ideological, and so on—among works from circumscribed zones of cultural activity both familiar and unknown to contemporary audiences"—Federico Windhausen. The programs have been selected from film scholar Windhausen's *El Pueblo* series organized for the 2016 International Short Film Festival Oberhausen.

[From Passage to Chronicle](#)

February 18 at 1:00

[Theater of Conflict](#)

February 18 at 2:30

[Labor Is Absence](#)

February 19 at 2:00

[The City Machine](#)

Introduced by Federico Windhausen

February 25 at 1:00

[Against Ethnography](#)

Introduced by Federico Windhausen

February 25 at 2:30

[Reseeing Iran: Twenty-First Annual Iranian Film Festival](#)

February 4–26

The annual festival of Iranian cinema—a selection of new films plus a tribute this year to the late director Abbas Kiarostami (1940–2016)—is copresented in Washington by the Freer Gallery of Art, National Gallery of Art, and AFI Silver Theatre. The program, organized by Tom Vick of the Freer and Sackler Galleries, Carter Long of the Museum of Fine Arts, Boston, and Marian Luntz of the Museum of Fine Arts, Houston, is cosponsored by the ILEX Foundation. For the full program, go to asia.si.edu/films.

[Radio Dreams](#)

February 4 at 4:30

[The Salesman](#)

February 5 at 4:00

[Me \(aka I\)](#)

February 11 at 4:00

[Drought and Lie](#)

February 12 at 4:00

[Lantouri](#)

February 18 at 4:30

[Taste of Cherry](#)

February 25 at 4:30

[76 Minutes and 15 Seconds with Kiarostami preceded by Take Me Home](#)

February 26 at 4:00

[Il Cinema Ritrovato: From Vault to Screen](#)

March 5–12

One of Europe's oldest and most distinguished film archives, Cineteca di Bologna presents each summer *Il Cinema Ritrovato*, a major festival of restored and rarely seen cinema screened in context with other works devoted to the history of art and film. Many films appear on a huge open-air screen each night in Bologna's Piazza Maggiore, and within the city's historic movie theaters. The program is presented through the cooperation of Cineteca di Bologna and Guy Borlée and with the support of the Italian Cultural Institute, Washington.

[The Crucible \(Les Sorcières de Salem\)](#)

March 5 at 4:00

[Assunta Spina preceded by Rapsodia Satanica and Inaugurazione di Campanile di San Marco](#)

Introduced by Guy Borlée

March 12 at 4:00

Press Contact:

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General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. For information call (202) 737-4215 or visit the Gallery's Web site at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt, Twitter at www.twitter.com/ngadc, and Instagram at <http://instagram.com/ngadc>.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag

or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

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